

DRAMATISCHE SUITEN - II

FÜR

ORCHESTER

VON

JOHAN HALVORSEN.

1^{ste} Suite.

Opus 18.

Tordenskjold.

Drei Stücke aus der Musik zu J. B. Bull's historischem Schauspiel »Tordenskjold«.

I. Rigaudon.

II. Krigsmarsch — Kriegsmarsch.

III. Sørgemarsch — Trauermarsch.

Partitur. — Stimmen.

2^{te} Suite.

Opus 17.

Gurre.

Fünf Stücke aus der Musik zu Holger Drachmann's »Gurre«.

I. Aftenlandskab — Abendlandschaft.

Ia. Første Møde — Erste Begegnung.

II. Sommernatsbryllup — Sommernachtshochzeit.

IIa. Introduction & Serenade.

III. Ve, Kong Volmer! — Weh, König Volmer (Marcia funebre).

Partitur. — Stimmen.

3^{te} Suite.

Opus 19.

Kongen — Der König.

Drei Stücke aus der Musik zu Bjørnstjerne Bjørnson's Drama »Der König«.

I. Symphonisk Intermezzo — Symphonisches Intermezzo.

II. Hyrdepigernes Dans — Tanz der Hirtenmädchen.

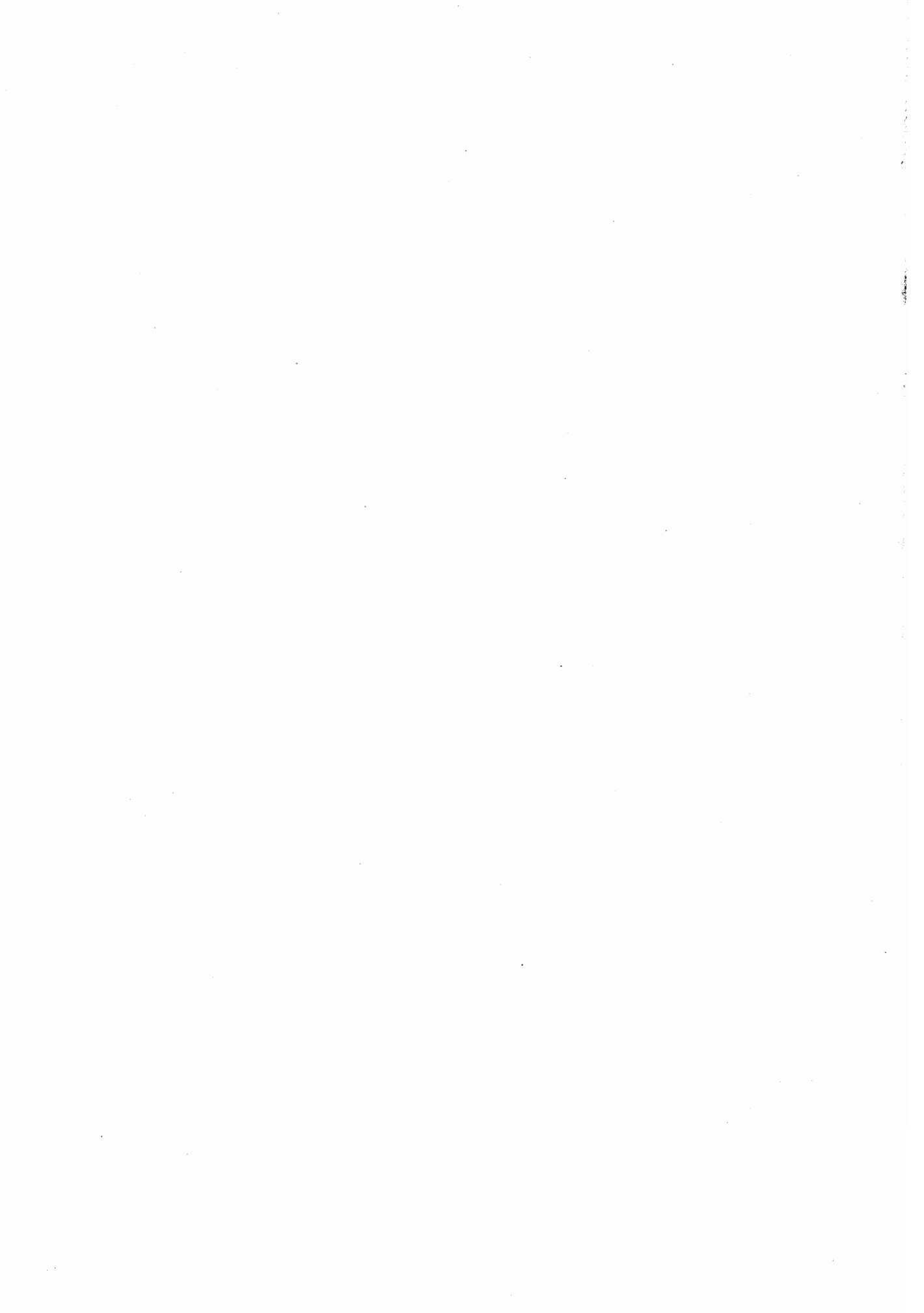
III. Elegi — Elegie.

Partitur. — Stimmen.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.



WILHELM HANSEN, EDITION.

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WILHELM HANSEN, MUSIK-VERLAG.

GURRE.

IIb.

813089

Introduction & Serenade.

Johan Halvorsen.

Andantino.

Vol. 2a

Flauto.

Flauto piccolo.

Oboi. *Imo*
p espressivo

Clarineti in A.

Fagotti. *Imo*
p espressivo

Corni in F.

Arpa. *p*

Triangolo.

Violino I. *con sordino*
p espressivo

Violino II. *con sordino*
p

Viola. *con sordino*
p

Violoncello. *p espressivo*

Basso. *pizz. arco*
p

This page of musical notation is for a piano piece, featuring a complex arrangement of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and slurs, indicating a piece with intricate melodic and harmonic structures. The staves are organized into systems, with some staves grouped by a brace on the left. The notation is written in a standard musical notation style, with treble and bass clefs used throughout. The piece appears to be in a major key, given the key signature. The notation is dense, with many notes and rests, suggesting a fast or complex tempo. The overall layout is professional and clear, typical of a published musical score.

A

p

Imo

p

pp

p

A

This page of musical notation consists of 14 staves. The first three staves are treble clefs, and the last three are bass clefs. The notation includes various musical elements such as notes, rests, and dynamic markings. The piece is in a key with two sharps (F# and C#) and a 4/4 time signature. The notation is written in a standard musical notation style, with notes and rests clearly visible. The dynamic marking 'pp' (pianissimo) is used in the lower staves. The notation is arranged in a way that allows for a clear view of the musical structure, with measures grouped by vertical bar lines. The overall layout is clean and professional, typical of a printed musical score.

This musical score page, numbered 7, features a piano accompaniment and a vocal line. The piano part is written for both hands on grand staves, with treble and bass clefs. The key signature is two sharps (F# and C#). The score is divided into three measures. The first measure shows the piano introduction with various chords and a melodic line in the right hand. The second measure continues the piano accompaniment. The third measure features a more complex piano texture with triplets and a dynamic marking of *pp* (pianissimo). The vocal line is written on a single staff with a treble clef and a key signature of two sharps. It begins with a whole note chord in the first measure, followed by a half note chord in the second measure, and a half note chord in the third measure. The vocal line is marked with a *div.* (divisi) instruction in the third measure, indicating that the vocalists should divide into two parts. The score is written in a standard musical notation style with a clear layout and a professional appearance.

8

p

I
p

p

Solo
p

pp

tutti

musical score for a string quartet, page 9. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with various string parts including a double bass line with a *p* dynamic, a violin line with a *p* dynamic, and a cello line with a *p* dynamic. The score includes a *div. a 3* section and a *div. pizz.* section.

Serenade.

Listesso tempo. (♩ = ♩)

The musical score is written for a large ensemble, including strings, woodwinds, and a Flageolet. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked "Listesso tempo. (♩ = ♩)".

The score is divided into two main sections by a double bar line. The first section contains staves for various instruments, including a Flageolet. Dynamics include *p* (piano), *pp* (pianissimo), and *I* (first ending). The second section features a more active string part with *arco* (arco) and *pizz.* (pizzicato) markings, and a woodwind part with *pp* and *spiccato* markings. The score concludes with a final *B* (Basso) marking.

A musical score for piano and flageolet. The score is written for 11 staves. The first five staves are for the piano, and the last six staves are for the flageolet. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes dynamics such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). The flageolet part includes the instruction *div.* (divisi) and the word *Flageolet.* written above the staff. The score is divided into measures by vertical bar lines.

[illegible]

a tempo

p

p

p

mf

p

p

p

a tempo

f

p

pizz.

p

pizz.

p

a tempo

pizz.

p

mf grazioso

arco

mf grazioso

f

molto lento

pp

p

p dolcissimo

ten.

rit.

p

rit.

molto lento

pp

pp

arco

pp

mp

pp

ten.

ten.

ten.

pizz.

p

a tempo **D**

The musical score is written for piano and includes the following details:

- Key Signature:** D major (two sharps: F# and C#).
- Time Signature:** 4/4.
- Section Markers:**
 - D:** A large bold letter 'D' appears at the top of the first system and at the bottom of the last system.
 - a tempo:** This instruction appears at the beginning of the first system and above the first staff of the last system.
- Dynamics:**
 - pp (pianissimo):** Indicated at the start of the first system, in the second staff of the first system, in the first staff of the last system, and in the second staff of the last system.
 - p (piano):** Indicated in the fifth staff of the first system and in the fourth staff of the last system.
 - div. (divisi):** Indicated above the first staff of the last system.
- Articulation:**
 - Flag. (flag):** Indicated above the first staff of the last system.
- Performance Instructions:**
 - sempre:** This instruction appears at the end of the last system, written twice.
- Other Notations:**
 - I > I:** These markings appear above the first and second staves of the first system.
 - II:** This marking appears above the fifth staff of the first system.

This page of a musical score, numbered 16, features a piano and orchestra arrangement. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The orchestral part includes strings (violin I, violin II, viola, cello, double bass) and woodwinds (flute, oboe, clarinet, bassoon). The score is divided into two systems. The first system shows the piano playing a melody in the right hand and a bass line in the left hand, with the orchestra providing harmonic support. The second system shows the piano playing a more complex melody in the right hand and a bass line in the left hand, with the orchestra providing harmonic support. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The page number 16 is located in the top left corner.

This musical score page, numbered 17, features a piano and string ensemble. The piano part is written in treble and bass staves, while the string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a repeat sign. The piano part includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The string section includes a *pizz.* (pizzicato) marking for the cellos and double basses. The notation includes various musical symbols such as notes, rests, beams, and slurs.

mf

pp

pp

pp

pp

pp

pp

pizz.

pp

pp

poco rit.
p
p
p
pp
pp dolce
pp possibile
pp
pp
arco
pp
pizz.
pp
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.
poco rit.

Musical notation includes:

- Four staves of music.
- Notes, rests, and slurs.
- Dynamic markings: *p*, *pp*, *pp dolce*, *pp possibile*.
- Performance instructions: *poco rit.*, *arco*, *pizz.*.
- Technical markings: *I*, *1*, *2*, *3*, *4*.

a tempo

p

1. 2.

mf

p a tempo

Coda.
a tempo

This musical score page contains a Coda section marked *a tempo*. It features a grand staff with five systems of staves. The first system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment (right and left hands). The piano part begins with a *p* (piano) dynamic. The second system continues the vocal and piano parts, with the piano part featuring a *pp* (pianissimo) dynamic. The third system shows the piano part with a *p* dynamic and a *div.* (divisi) instruction. The fourth system includes a *arco* (arco) instruction for the piano part. The fifth system includes a *pizz.* (pizzicato) instruction for the piano part. The score concludes with a final cadence.

This musical score page, numbered 21, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clefs, with grand staff notation). The orchestral part includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals, triangle, and triangle II). The key signature is D major (two sharps). The tempo and mood are indicated by the dynamic markings *p* (piano) and *pp* (pianissimo). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The piano part features a prominent melodic line in the right hand, while the left hand provides harmonic support. The orchestral part includes woodwind entries and string accompaniment.

a tempo

rit. *p* *p*

p *rit.* *rit.* *a 2* *p*

p *dim.* *rit.* *pp* *fz* *fz* *fz*

a tempo *div.*

rit. *rit.* *rit.*

arco *pizz.*

rit.

pp dim.
I
pp dim. molto
Flag.
f
p
ppp
pp dim. molto
pizz.
div.
pp dim. molto
pizz.
div.
pp dim. molto
pizz.
div.
pp dim. molto
pizz.
div.

Koncerthaus.

A. Ouverturen, Konzertstücke, Suiten, Entr'actes, Quartettstücke etc. etc.

für

grosses oder kleineres Orchester.

(Ausführbar für Streichquartett, Flauto. I., Clar I., Tromba 1., 2., u. Trombone III.)

		Mk. Pf.			Mk. Pf.
Nr. 1.	Gade, Niels W. Mariotta, Lustspiel-Ouverture.		Nr. 2.	Gade, Niels W. Nordische Sennfahrt. Lustspiel-Ouverture.	
	<i>Partitur</i>	3 >		<i>Partitur</i>	3 >
	<i>Stimmen</i>	5 >		<i>Stimmen</i>	5 >
	<i>Dublirstimmen</i>	> 75		<i>Dublirstimmen</i>	> 75
- 3.	Delbruck, G. Kinder-Träume (Childhood's dreams). Schlummerlied (Lullaby). Schaukelpferd (Rocking-horse)		- 4.	Hartmann, Emil. Op. 34. Im Mondschein, Introduction u. Walzer (Valse de Concert).	
	<i>Stimmen</i>	2 >		<i>Stimmen</i>	4 50
	<i>Dublirstimmen</i>	> 50		<i>Dublirstimmen</i>	> 50
- 5.	Rübner, Cornelius. Op. 10. Valse magique sur le nom de <i>BASCH</i> .		- 6.	Bimboni, Oreste. Pizzicato, Polka Figurata aus der Opera »La Modella«, für Saiteninstrumente.	
	<i>Stimmen</i>	3 >		<i>Stimmen</i>	1 50
	<i>Dublirstimmen</i>	> 50		<i>Dublirstimmen</i>	> 50
- 7.	Arditi, Luigi. Geduld! (Se saran rose), Gesangs-Walzer. Arr: v. Komponisten.		- 8.	Hartmann, Emil. Op. 39. Tanz-Suite: 1. Bei Tagesanbruch, Polka. 2. Erste Liebe, Walzer. 3. Mit vollen Segeln, Galopp.	
	<i>Stimmen</i>	3 >		<i>Stimmen</i>	6 >
	<i>Dublirstimmen</i>	> 25		<i>Dublirstimmen</i> (Violine 1. 2. Cello u. Bass) à 50 Pf., Viola	> 75
- 9.	Nielsen, Carl. Op. 1. Kleine Suite für Saiteninstrumente (Präludium, Intermezzo, Finales). <i>Partitur u. Stimmen</i>	3 -	- 10.	Hartmann, Emil. Berceuse (Wiegenlied) für Saiteninstrumente u. Harfe ad libitum.	
	<i>Dublirstimmen</i>	> 50		<i>Partitur u. Stimmen</i>	2 >
- 11.	Haagensen-Hansen, F. La Gracieuse, Gavotte, instrumentirt v. Richard Eilenberg.			<i>Dublirstimmen</i>	> 50
	<i>Stimmen</i>	2 >	- 12.	Dahl, Balduin. Le Toréador.	
	<i>Dublirstimmen</i>	> 50		<i>Stimmen</i>	2 >
- 13.	Hartmann, Emil. Op. 45. Dyveke. (Täubchen.) Suite für kleineres Orchester.			<i>Dublirstimmen</i>	> 50
	a. Maifest. b. Der Narr. c. Bauerntanz.	2 >	- 14.	Rung, Fr. „Danse des papillons“ Schmetterlingstanz Entr'acte.	
	d. Dyveke tanzt vor dem Könige .	2 >		<i>Partitur u. Stimmen</i>	2 >
	e. Ohne Ruh'. f. Romanze.	2 >		<i>Dublirstimmen</i>	> 50
	g. Volkstanz.	1 50	- 16.	Nielsen Carl. Romance Oeuvr. 2. Pour Violon avec Orchestre par Hans Sitt .	
	h. Der Abschied	1 50		<i>Partitur u. Stimmen</i>	2 50
	<i>Dublirstimmen</i>	> 50		<i>Solostimme</i>	> 50
- 15.	Charles Schuler. Op. 12. Nr. 4. Berceuse. (Wiegenliedchen.) pour instruments à cordes.			<i>Dublirstimmen</i>	> 30
	<i>Stimme</i>	1 >	- 18.	Møller C. C. Op. 268. Bagatellen für Saiteninstrumente.	
	<i>Dublirstimmen</i>	> 25		<i>Partitur u. Stimmen</i>	2 >
- 17.	Romberg B. Andante grazioso aus dem 2 ^{ten} Concert für Violoncell. Neu instrumentirt von L. Hegyesi .			<i>Dublirstimmen</i>	> 50
	<i>Partitur u. Stimmen</i>	3 50	- 20.	G. C. Bohlmann. Ouverture-Impromptu.	
	<i>Solostimme</i>	> 50		<i>Partitur u. Stimmen</i>	2 >
	<i>Dublirstimmen</i>	> 50		<i>Dublirstimmen</i>	> 50
- 19.	Rübner Cornelius. Op. 1. Rosaline. Nocturno.		- 21.	J. F. Wagner. Op. 313. Orientalische Patrouille, Characterstück in Marschform. .	2 >
	<i>Stimmen</i>	2 50		<i>Dublirstimmen</i>	> 50
	<i>Dublirstimmen</i>	> 50	- 22.	Johan Bartholdy. Op. 30. Strophe für Streichorchester u. Pianoforte (mit Orgelharmonium u. Harfe ad libitum).	
- 23.	Kuhlau, Fr. Op. 100. Erlenhügel (Elverhøi) Ouverture			<i>Partitur u. Stimmen</i>	3 50
	<i>Stimmen</i>	6 >	- 24.	Eggers Les Cloches de Copenhague, Gavotte pour Orchestre.	
	<i>Dublirstimmen</i> (Viol. 1. 2. u. Viola) à 75 Pf., Cello u Bass à	1 >		<i>Partitur u. Stimmen</i>	2 >
				<i>Dublirstimmen</i>	> 50

Wird fortgesetzt.

WILHELM HANSEN EDITION.

NORWEGISCHE RHAPSODIEN

(RAPSODIES NORVÉGIENNES)

FÜR

ORCHESTER

VON

JOHAN S. SVENDSEN.

No. I. Op. 17. Partitur.
Stimmen.
Dublirstimmen.

Ausgabe für Clavier zu 4 Händen.
— für Clavier zu 2 Händen.

No. II. Op. 19. Partitur.
Stimmen.
Dublirstimmen.

Ausgabe für Clavier zu 4 Händen.
— für Clavier zu 2 Händen.

No. III. Op. 21. Partitur.
Stimmen.
Dublirstimmen.

Ausgabe für Clavier zu 4 Händen.
— für Clavier zu 2 Händen.

No. IV. Op. 22. Partitur.
Stimmen.
Dublirstimmen.

Ausgabe für Clavier zu 4 Händen.
— für Clavier zu 2 Händen.

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KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.